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# The American MUSIC LOVER

A REVIEW FOR THE MODERN HOME



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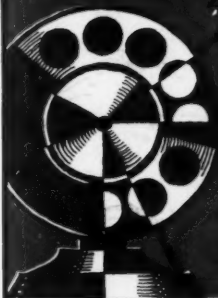
THE RECORD AS SPOKESMAN FOR  
THE COMPOSER  
*Enzo Archetti*

MONTEVERDE AND HIS MADRICAL  
SESTINA  
*Peter Hugh Reed*

FRANK BLACK AND HIS STRING  
SYMPHONY  
*Paul Girard*

RECORD NOTES AND REVIEWS

RADIO NOTES



RADIO

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# The American Music Lover

## for JULY

## 1935

Volume I, No. 3

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*Associate Editors*  
PAUL GIRARD  
WILLIAM KOZLENKO

**PETER HUGH REED**  
*Editor and Publisher*  
PHILIP MILLER, *Asst. Editor*

*Contributing Editors*  
LAWRENCE ABBOTT  
COMPTON PAKENHAM

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FRANK BLACK . . . . .

One of Radio's Foremost  
Musicians and Conductors

## EDITORIAL

**I**T is particularly heartening to learn that the millionth record of the Lener String Quartet was recently pressed in England; because, for one thing, this is irrefutable evidence that chamber music has truly come into its own, and, for another thing, it definitely proves that the taste of the record buyer is undergoing a radical change. This is probably the first time in the history of recording that an ensemble, devoting their efforts to the promulgation of absolute music, has attained such a high sale. For heretofore only the recordings of noted opera stars, popular singers, jazz bands, and comedians have reached and exceeded the million mark.

It is interesting to know that Lener and his associates, who have been together since the end of the war, are pledged never to accept separate engagements. They started recording for Columbia in 1923, at a time when interest in chamber music via records was very slight. Their uniformly fine performances of many famous quartets of the old masters however gradually awakened wide interest in such music. As *The Gramophone* recently stated—"they have done more for the cause of chamber music than any other combination in the world"; and "their emergence from the clouds in 1923 was one of the great moments of gramophone history, always to be remembered with affection and gratitude."

Prior to a year ago, there was an interum in which the future of classical recorded music was doubtful. Today, however, judging from the larger and finer releases of the companies and increasing interest monthly manifested in the reviews of same in our magazine, that future is not only most encouraging but looms brighter than it ever has before. Two things have contributed very definitely to this situation: the return of better times and the wonderful new developments in recording.

In our approbation of reproduced music, via records or radio, we have a tendency to forget the man behind the scene — the man who in reality makes it artistically possible for that event to take place auspiciously — the sound engineer. Few people know the amount of experimental work he has to do in order that the reproduction of a record or radio performance may be a complete success. For the balance in reproduced music, which is one of the essential points of its success, is in reality his art work. His part in reproduction is of equal importance to the artist's, because the latter could not successfully function without his co-operation and aid. Hence it is well to remember the sound engineer and his work when we praise the new recordings for their greater fidelity and brilliance.

# The Record -- As Spokesman

## *for the Composer*

BY ENZO ARCHETTI

### I.

SINCE the day the phonograph lost its identity as a mechanical novelty and became a serious musical instrument, capable of more than substituting for the music-hall comedian and beer garden ballad singer, its form has been so improved and its uses so greatly extended that today its position in the home and in the lives of all musically minded people is of unprecedented importance. To those, who have discovered this new phonograph, and the wealth of recorded music to which it is the key, it represents a factor in their cultural development equal to a serious musical study and to regular concert hall attendance. It is, in fact, their very complement.

To the vocal and instrumental student, the phonograph offers the means to greater progress: real, accurate, encouraging, instructive examples of technique. To the student of theory, harmony, counterpoint, and composition, it offers concrete examples of forms and style. To the music lover in general, it offers the pleasure of re-experiencing the thrills of the concert hall and opera house and the very welcome relief of enjoying an unhackneyed program of his own selection in the quiet of his home, apart from gossiping neighbors, rustling programs, bad scenery, and unpleasant mannerisms of artists.

The educational and cultural possibilities of the phonograph are almost limitless; and much has been written to emphasize these possibilities. But two important features of the disc and phonograph have been but lightly touched upon: their value as press-agents for our new composers and their value as preservers of a composer's interpretation for future artists, students, and music lovers.

The press agent is purely a product of our own time. He is as definitely a part of our life as our radio, our automobile, our apartment, our talkies, and our brighter lights. On him we depend, consciously or otherwise, for the pedestal and halo we want all our heroes to have, whether that hero be a Tammany politician, an opera singer, or a movie star. Everything we accept, whether it is a can of beans or a new orchestra leader must be properly seasoned with a little ballyhoo, the only difference being that in the latter case the ballyhoo is a little more subtle and usually more dignified. Music has by no means escaped the necessity of this modern innovation.

The modern composer is no longer dependent on a generous patron or a sympathetic interpretive artist for a hearing. Nor is he dependent upon special performances at Elizabeth Sprague Coolidge concerts, at Music Festivals, or by the League of Modern Composers — all strictly local and therefore limited gatherings. There is a more modern method — a more direct, far reaching method: the phonograph and the disc. For they can reach where no artist dares to go; where music lovers but rarely have the opportunity to attend a concert or visit an opera house. By means of the disc a composer can present a new work in a form which can be heard at will, for limitless times, by a far-flung countless audience. He can present

new ideas for careful, patient listening. It can be a composer's most effective press agent.

## 2.

AMONG the composers of our day there have been several who were keen-witted enough to see the possibilities of the phonograph. The outstanding figure in this group is, without question, Stravinsky. An extrovert by nature, he not only saw to it that each of his works was recorded, but also took an active part in the recording. He figuratively, if not actually, blew his own horn. Which does not mean that Stravinsky is a charlatan who used this means to foist his music on an unsuspecting public. He is a sincere artist and musician striving toward a definite goal. How much the phonograph did to advance Stravinsky's reputation beyond the *Fire-Bird*, *Petrouchka*, and *Sacre* periods, is of course, debatable. In our opinion, it did much. Had Stravinsky been dependent upon an occasional performance by such organizations as the League of Composers, or enterprising conductors like Koussevitsky, Stokowski, Monteux and Coates, it is hardly likely that he would be as widely known today.

Both Elgar and Richard Strauss also realized the importance of the disc in furthering interest in their music; and both were most thorough in the recording of their new and old works, even re-recording compositions which had proved popular as soon as the first recordings became out-dated.

The effectiveness of the phonograph in bringing the composer and his music to the fore could be no more clearly demonstrated than by these three specific cases.

Less boldly, but not less effectively, both Delius and Sibelius accomplished the very same end by means of the disc. Their characters however permitted no drum beatings for themselves, but both encouraged the recording of their most important works and acted as the guiding spirit which made such outstanding successes as the Sibelius and Delius Societies.

In America, probably the most striking examples of the phonograph's effectiveness in promulgating a composer's works are Roy Harris, and, in a more limited way, Leopold Stokowski. In either case the advantages of familiarizing the public with new works before they were performed in public proved to be of immeasurable benefit to the composers. Were it not for the disc, Roy Harris' chamber music or Leopold Stokowski's superb Bach transcriptions might not have been heard by any but the fortunate few who could attend their performances in the concert halls.

In another field, Edward K. "Duke" Ellington, is an outstanding example, in our opinion. His music, some of the most significant *American* music being created today, might never have crossed the boundaries of Harlem, had it not been for the phonograph.

These few cases are concrete examples of the efficiency of the phonograph as press agent for the composer. In some instances the efficacy of these discs has been enhanced by the actual participation of the composer in the recording. This leads to the second subject suggested at the beginning of this discussion.

## 3.

IN music a single disc is worth a thousand words. It can tell us quickly, accurately what no number of books by enthusiastic critics and well-meaning friends can — just what the composer intended. It can tell us that which does not appear in the cold, printed score. We have but to consider what a single record of a Scarlatti sonata played by Scarlatti himself on his own instrument, a Bach fugue played by Bach on the organ, the monumental *Ninth* conducted by Beethoven, a Chopin etude played by Chopin, would mean to us today to realize the truth of

this. Just as we wish now, hopelessly of course, for a *living* example of our old masters, so may we some day desire to *hear* the composers of this age. We have artists in our midst now whose work may some day be as significant to music as Bach, Beethoven, and Brahms are now. They can be recorded now — playing, conducting, singing what they feel is their most valuable contribution to the art.

Such discs have two distinct values. They are valuable historically as concrete examples of the man's work and of Man's work in the advancement of art and civilization. And secondly, they are, with books and the printed score, the means of educating, developing and encouraging our future artists.

It cannot be said that our recording companies have availed themselves of every opportunity to record a work of our age with the assistance of the composer himself. Even though our catalogues are apparently well stocked with recordings of compositions in which the composer took active part — notably those by Stravinsky, Elgar, Strauss, and Rachmaninoff — there are still many significant names conspicuously absent. Respighi, Sibelius, Carpenter, Shostakovich, Janssen, Bax, Bloch, Gruenberg are but a few which come to mind. Yet all, at some time or other, were available and as easily accessible as Koussevitsky, Stokowski, Toscanini, Coates, Kajanus, Walter and the others on whom the greatest burden of our companies' recording activities rests.

True, it may be a question of technical efficiency, or deficiency, which decides the issue rather than the reluctance of either composer or recording company to use the composer in his own work; but there is one point in favor of the composer's version which transcends the question of technical ability. Though he may not be a Toscanini, a Horowitz, or a Szigeti, surely his version has authority and authenticity — two valuable qualities, which are as much to be desired by the music lover and the music student, as the theatrical virtuositities of some prima-donna artists who interpret a work as *they* think it should be played and not as the composer intended it.

#### 4.

ERNEST NEWMAN, the eminent English critic, pertinently discusses the above point in his article *Creators and Representatives*, published in the London Sunday Times of October 28, 1934. He writes, in part:

"Plainly there is a growing revolt among thoughtful music lovers everywhere against the tendency of many conductors to high-hat the composer instead of bending the knee to him, to imagine that they know better than he ever did what he meant and wanted in his music, and in general to plaster their own personality on the work and on the listeners at the cost of the work itself. In the chapter on *The Flies in the Market-Place*, in his *Also sprach Zarathustra*, Nietzsche, without knowing it, has expressed so perfectly what ought to be the relation between the creator and the performer, and the sadly mistaken view taken of that relation by the undiscerning mob, that I cannot refrain from quoting the passage:—

'Where solitude endeth, there beginneth the market-place (*shall we say the concert room?*) beginneth, there beginneth also the noise of the great actors (*the conductors*), and the buzzing of the poison-flies (*the audience*).

'In the world even the best things are worthless without those who represent (*conduct*) them: those representatives, the people call great men.

'Little do the people understand what is great — that is to say, the creating agency (*the composer*). But they have a taste for all representatives and actors of great things.

(Continued on Page 78)

# Monteverde and His Madrigal Sestina

## \*Lagrima d'Amante al Sepolcro d'Amata

By PETER HUGH REED

### I.

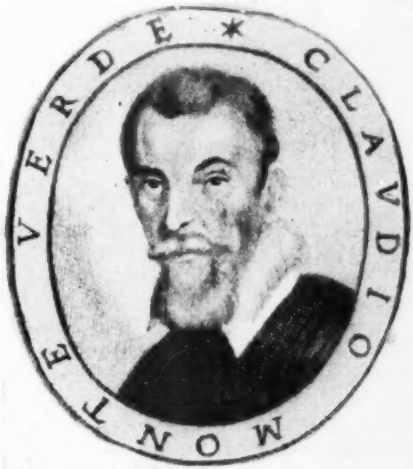
**C**LAUDIO MONTEVERDE, who stands midway between Palestrina and Bach, is one of the great formative geniuses of musical history. To him, the development of music owes much. For when he discovered in the discord the source of infinite expressiveness, he veritably placed wings upon the evolution of that art.

Historians generally overstress Monteverde's part in the expansion of opera, and pass over his accomplishments as a composer of madrigals and masses. It is true that to him belongs the distinction of having made opera a popular form of composition in Italy and elsewhere. His series of music-dramas, written between the years 1607 and 1642, not only brought about the advancement of opera, but helped also to establish it as a form of public entertainment, first in Italy and then through Europe. His innovations in this form, in the development of vocal line, of harmonic devices, and in instrumentation were most remarkable and outstanding for their period. At a time when the anaemic Florentine School of music was veritably seeking to desiccate the art of music, as Cecil Gray has noted, his keen intellect and unusual dramatic sense fortunately prevented him from accepting the limitations that this group imposed upon the art.

Monteverde's claim to fame, however, does not rest alone upon his innovations in opera. Therefore, to place undue importance on this side of his creative activity, and to neglect to speak of his marked ability, as a composer of madrigals and masses, is not only misleading but unjust in the formation of a conception of him

as a composer. For the intrinsic musical worth of his greatest madrigals and sacred music is of a high order, and if in part they are not conceded as more essential than his dramatic music they must be considered at least fully comparable.

It was in the madrigal that Monteverde cut his eye-teeth, so to speak, in music. In this ingenious form, so popular and favored in his day, he not only developed his essential musicianship and singular personality, but elevated the form into an intellectual and truly accomplished work of art.



*A Well-Known Contemporary Portrait of Monteverde*

Although it was undeniably fortunate for Monteverde that he became attached at an early age to a rich Duke, where music was much appreciated and encouraged, even as it is true that this association expanded his extraordinary growth in the scope of the madrigal form, nevertheless there is no question that his genius and conscientious application to

\*Columbia Set No. 218. Sung by Cantori Bolognesi. To be issued in August.

his art would have established him under almost any circumstances.

When we turn to a work like Monteverde's madrigal-sestina, *Lagime d'Amante al Sepolcro dell'Amata*, we encounter one of the most moving and genuinely beautiful group of madrigals ever written. To listen attentively and to apprehend its complex form, and the rarely expressive manner in which the composer has outlined the dramatic essentials and emotional intensity of the poetry, is not alone to realize the extraordinary musical genius of this outstanding 17th Century composer, but also to realize a truly artistic musical experience.

## 2.

IT was at the brilliant and sumptuous court of Vincenzo Gonzaga, Duke of Mantua, in the year 1610, that Monteverde, then the Duke's *Maestro di Cappella*, wrote his deeply moving madrigal-sestina—*Lagime d'Amante al Sepolcro dell'Amata* (*Tears of a Lover at the Tomb of the Beloved*). The work was written in memory of the lovely Roman singer, Caterinuccia Martinelli, who had died two years previously.

Caterinuccia, historians tell us, was a beautiful and highly talented young singer. She was only thirteen when she joined the Duke's court-musicians in 1603. From her inception, she was intrusted to Monteverde's guidance, and her aptitude and musicianship are said to have won his esteem. After the enormous success in 1607 of his opera *Orfeo*, the Duke delegated Monteverde to write another opera for the marriage festivities of his son Francesco. In recognition of the composer's great genius, the Duke commissioned Ottavio Rinuccini, then conceded the foremost poet in Italy, to write the libretto. Probably on agreement with the composer, the poet selected as his subject the story of *Arianna* from Greek mythology.

For the part of *Arianna*, Monteverde carefully trained the lovely Caterinuccia, who had already achieved a "signal triumph" in the production of Rinuccini's *Dafne*, which it was found necessary to produce at the marriage ceremonies, be-

cause Monteverde's score was not completed in time. This was in January, 1608.

Since *Arianna* was due shortly to follow *Dafne*, Monteverde is said to have worked upon it in a positive fever. He had almost completed the score, when the lovely Caterinuccia fell ill of smallpox and died in a few weeks. The whole court is said to have mourned the demise of the young artist, but seventeen years of age, cut down so mercilessly by the reaper Death on the threshold of her career. The Duke with a lavish gesture, befitting his station, ordered that the fair Caterinuccia be buried in a magnificent tomb, and, because her artistic attainments had been of such a high order and her personality so charming, poets vied with each other in singing her praises in verse. To Monteverde, the singer's death was a sore trial and a great disappointment.

Unquestionably, it would lend an appropriately heart-rending and most effective romantic touch, if at this point of the story we could say that he was prostrated with grief in the manner that the madrigal-sestina implies, for which he later wrote the music. The inference would naturally be that Caterinuccia was more than his pupil. This, however, would be a misrepresentation of facts. Even though the music expresses with a rarely sentient intensity the sincerely felt grief of a lover at the loss of his loved one, it cannot be honestly said that Monteverde could have thought truthfully of himself in this manner when he composed this work. Nor can it be assuredly said that the poet Scipione Agnelli considered the singer in a like manner when he penned the verses. Although the title of the sestina in modern times has been slightly altered to convey this impression by the placement on a definite instead of an indefinite article before the word lover—for example — *Lagime dell'Amante* or "*Tears of the Lover*," the title in Monteverde's time however was "*Lagime d'Amante*" or "*Tears of a Lover*," which to us conclusively proves that neither the poet or the composer thought of the lovely Caterinuccia except in an impersonal manner, even though their verses and music convey a lover's poignant grief.

It is not illogical to assume that Monteverde thought of his wife, who strangely enough died only a half year before the young singer, when he wrote this work. It has been pointed out that his grief found its expression in the lamentations of the heroine *Arianna* in that opera. And well it may have, for the Duke demanded within a month of her death that the composer set to work on this new opera, and the pathetic story of *Arianna* is one which would easily permit a composer to pour out his grief in part.

But with Monteverde's madrigal-sestina we have no such assurance, only our suppositions which are not, however, without their foundations. For his wife was also an excellent musician with talents (which the Duke proclaimed as outstanding), whom Monteverde regarded most highly, not alone as a loving spouse, and the mother of his children, but also as a help-mate and a source of inspiration.

### 3.

**M**ONTEVERDE'S madrigal-sestina, *Tears of a Lover at the Tomb of the Beloved*, comes from his sixth book of madrigals, which was largely written between the years of 1610 and 1614 and published in the latter year. The music of this work has been aptly described as true Latin art — "the art of Virgil, very moving by virtue of the sincerity of the emotion expressed . . . true and beautiful in form." It is written for five voices — first and second sopranos, alto, tenor and bass.

The madrigals in the sixth book represent Monteverde's artistry in that form at its highest level. It has been pertinently pointed out that he endowed the madrigal "with all the inventions of the homophonic school," and that his unusual ability to express profoundly both feelings and ideas were set forth in his later madrigals, particularly in those of his fifth and sixth books.

The sixth book marks an important transition in the composer's creative artistry. It is of interest here to point out that Monteverde "never considered the madrigal as an end in itself, but (rather)

as a means of reaching a new ideal, which he but dimly perceived, and which defined itself more and more clearly toward dramatic expression," because the madrigal, essentially a lyric form, under such treatment was almost bound to be broken up. And it is an affirmation of his genius to note that "from these ruins were created (by him) new musical forms, arias, duos, cantatas, which he later incorporated in the lyric drama."



Original Title Page of Monteverde's  
Sixth Book of Madrigals

Although Monteverde was not the sole inventor of the cantata, he was assuredly one of its principal procreators. His transition from the madrigal to the cantata began with his sixth book mentioned above. The fact that the poetic form (that of the sestina) of his *Lagime d'Amante al Sepolcro dell'Amata* prescribed that it be sung in its entirety, apart from the fact that any one of the six sections can be performed alone, demonstrates his predisposition toward the cantata form. In effect, this work may be considered as a

cantata, even though the form was not an acknowledged or accepted one at the time of its creation.

The sestina is a form of extremely arbitrary complexity, requiring extraordinary poetic ingenuity. It is composed of six six-line stanzas and a tercet, with set word endings to each line. It was originated by the celebrated French troubadour, Arnaut Daniel, but because Dante and Petrarch later cultivated and perfected it, it came to be regarded as an Italian rather than a French form. The sestina, incidently, is not a musical but a purely poetic form.

The intricate make-up of the sestina requires that the terminal words of the lines in the initial stanza be repeated at the end of each of the other verses in a specified order, which is different in each case. The lines of the tercet in turn are required to end with three of the words and utilize the others near the beginning or in the middle of each of the three lines. Thus, it will be noted, the form is not one of arbitrary and ingenious difficulty of rime but instead of restricted thought.

To render into English the true beauty of Agnelli's poem (written in obsolete 16th century Italian) preserving its rhythm, its emotional expressiveness and complexities would be well nigh an impossibility. However, the writer, with the assistance of his friend and Italian colleague Enzo Archetti, has endeavored to prepare a translation, in which the general rhythm of the poem and the word-terminals, if not actually, at least in as far as possible, have been preserved.

Agnelli's sestina does not follow the exact sequence of word-terminals as given in current text books, or those of Dante, but instead employs a rigidity of form in a slightly different manner, which, however, does not necessarily imply that it is not an authentic sestina. It is most probable that the arrangement of his word-terminals may have been his own; although it is not unlikely that it may have been implied by other poets contemporary with him.

We believe the reader, who is interested, will be able easily to ascertain the

formation for himself without a complete outline being given here. However, to assist, we are quoting the original Italian words at the end of the lines of the first stanza, because in some cases a double meaning to a word in Italian by necessity alters the word in English.

The word terminals in Italian are: tomba, cielo, terra, seno, pianto, and Glauco. In English these may be translated as: tomb, heaven or sky, earth or ground, bosom or heart, and tears or weeping. The sixth terminal, being the lover's name, is not translated.

1.

Ashes of love thy spoils are, thou greedy tomb,  
Made by my beauteous sun an earthly heaven.  
Unhappy, I come to cast myself upon thy ground.  
With thee sealed is the heart, grown bitter in my bosom.  
For night and day, he lives torn by passion's tears,  
In anguished torments, her unhappy Glauco.

2.

Tell to them O streamlets, you who hear Glauco  
Render the still air with cries above her tomb,  
Know ye meadows and sainted nymphs of heaven,  
That all my food and drink has been my pain and tears  
Since my beloved was covered by cold earth;  
And this stone weight was laid above her bosom.

3.

The sun at midnight would sooner light earth,  
And at midday the moon loom bright ere Glauco  
Cease to kiss, or to honor, her fair bosom,  
That was his nest of love; which this hard tomb now weighs down.  
Alone in the pain of his weeping,  
Kindly to him may be the powers of heaven.

(Continued on Page 79)

# Frank Black

## *and His String Symphony*

### An Outstanding Radio Contribution

By PAUL GIRARD

**L**IKE all highly talented people, Frank Black is most versatile. Aware, however, that versatility demands fulfillment in one field truly to assert itself, he wisely correlates his various activities to music. And paradoxical as it may seem, in music he achieves an almost unrivalled versatility.

Black is one of radio's busiest arrangers and one of its most energetic and successful conductors both in the popular and classical fields. During the Fall and Winter seasons of radio, for example, it is not unusual for him to conduct orchestras for a half dozen big programs. Besides this, he will select the music, build the program, arrange the selections in part for them, and rehearse the artists who perform.

Black's ability to build programs has incited no end of admiration from all concerned in or with them. And his ability to arrange music has brought forth the statement from those closely associated with him that he could, if requested to, veritably build a symphony from a popular song.

#### *A Human Dynamo*

**B**LACK has been aptly described as a human dynamo, for he is constantly on the "go." Besides the above activities, it is not unusual for him to interview scores of musicians, supervise a large group of additional programs and do a bit of composing on his own.

In the popular field Black has developed a unique style, which is most effective and distinctive. This consists of blending voices and instruments to the point where the one can take the place of the other without noticeable difference in tonal effects. This particular style of work

he has featured in the Coca-Cola Hour, heard on Friday nights during the major radio season. For these broadcasts, he has been known to spend as much as forty-five hours in one week in the preparation of a single program.

Frank Black conducted his first orchestra at sixteen. This was a school band. He began the study of the piano, however, at an early age with the avowed intention of becoming a concert pianist. His marked ability in this field has been demonstrated on more than one occasion; most recently in the playing of music by Bach, Couperin and Scarlatti on a three manual harpsichord in programs of the Music Guild.

#### *Started As Pianist*

**B**LACK was a pupil of the celebrated piano teacher, Rafael Joseffy for several years before the latter's death in 1915. Need for money made Black seek his first musical comedy orchestra job shortly after Mr. Joseffy's death. Hence it was in this field that Black's versatile abilities brought him his first success.

Attuned to his times, Black early recognized the importance of reproduced music, via records and radio, and wisely associated himself with its production. For a number of years, he was musical director for the Brunswick record concern. As radio came forward, however, he turned his attentions toward its wide horizon. Here his salient versatility soon established him in the threefold capacity of accompanist, arranger and conductor. Two years ago, the National Broadcasting Company in recognition of his valuable services to radio, made him musical director of the company, a post he still occupies.

Although Black has created and conducted many worthwhile programs for

radio, nothing that he has accomplished in this field so far exceeds the work he has done with his String Symphony broadcasts. For in these programs the essential Frank Black is truly revealed. With the organization of this ensemble in the Winter of 1932-1933, Black provided radio with one of its most outstanding contributions for the serious musical listener. At the same time, he organized one of the finest ensembles of its kind now in existence. The String Symphony in the first year of its existence gave twenty-four important programs. During its second year, it gave twenty-six; and this year, it bids fair to exceed its record. In fact, there are rumors afloat that it may become a permanent institution all through the year, for public approbation of this ensemble has grown considerably.

### *The Personnel*

**T**HE String Symphony, which during the next three months is heard on Sunday nights from eight to nine (EDST) over an NBC-WJZ network, is made up of an ensemble of thirty-one specially selected musicians, which are divided as follows:

- 10 First Violins
- 8 Second Violins
- 6 Violas
- 4 Cellos
- 3 Basses

The programs of the String Symphony, which entail a great deal of work, are unusually well selected and arranged. They reflect Black's high integrity as musician, arranger and conductor. As in all things pertaining to his radio work, Black is most conscientious in his choice of material for them. Frequently, a single broadcast makes it necessary for him to go through a half a hundred scores in order to get the proper balance to that program.

"In these programs, I strive to present in part works that are all too seldom heard today," Mr. Black says, "works which are not only significant but decidedly worthwhile. For example, Bossi's *Goldonian's Intermezzo*, Schoenberg's *Verklärte Nacht* (this is an arrangement which the composer made last year especially for Black's String Symphony—Editor), Weiner's *Divertimento*, Sibelius'

*Der Liebende*, an early work of considerable charm by the greatest symphonist of our times, Dvorak's *Serenade Suite*, and the late Gustav Holst's *St. Paul's Suite*. I also present a number of arrangements, that I have made, of piano sonatas by Beethoven and Mozart, which in my estimation gain considerably in being played in this manner."

Other and more elaborate works, which this enterprising conductor has played in his symphony broadcasts, in some cases with a considerably augmented orchestra, are: Miaskovsky's *Opus 32*, "a most important work," as Mr. Black says, which is virtually a symphony in three parts, each part of which is divided into three movements; Silbelius' *En Saga*, a fine tone poem which has been shamefully neglected by conductors in recent years; Gliere's *Red Poppy Ballet* (Mr. Black gave this work its first performance in America in two broadcasts of an hour each); and the contemporary Russian composer, Alexander Goedicke's *Im Kriege* or *In the War*, a most interesting composition based on the diary of a soldier in the war.

### *Possible Recordings*

**T**HUS it will be noted that Frank Black and his String Symphony are doing a notable service for good music via American radio. But these programs should not stop with radio. In our estimation, radio should be but their beginning. For one of the recording companies should follow up and perpetuate some of these fine performances of unusual works which Black is giving us from time to time. Almost all of the works we have named above deserve to be on records. And since Black has made such splendid efforts to present them to the public, it is logical to believe that he should make the recordings.

Black is undeniably one of America's foremost musicians. But, as one of his fellow workers has remarked, if he knows it, he is careful to conceal the fact; for he is one of the most affable, easy-going and approachable men in radio music circles. It has been said that he rarely refuses to see any struggling young composer or musician who seeks his advice.

(The programs of the String Symphony for July will be found in the Radio Notes.)

# Bach's Music in Relation to Philosophy

## Some Notes and a Review

BACH: *Chromatic Fantasy and Fugue in D Minor*, played by Edwin Fischer (piano). Victor records, Nos. 3680-81, price \$4.00.

### I.

EDWIN FISCHER has forged for himself an enviable reputation as an interpreter of the music of Bach. That he deserves this glory needs little confirmation from this source, for, the present writer admits honestly that he is a disinterested admirer of his serious musicianship. The manner in which Mr. Fischer performs the *Chromatic Fantasy and Fugue* is not only an example of judicious playing, but a musical essay of balanced nuances, polyphonic subtleties, and musicianship inherent with the breath of a deep and rich life.

The *Chromatic Fantasy and Fugue* has been declared one of the greatest works of its kind for organ and, no less, for the piano. Although it has lost essentially little of its intrinsic beauties or its imposing power by transposition from organ to clavier, there are times, however, when we feel that lack of dynamic, sustaining grandeur of the organ. The piano cannot, because of its technical limitations, do more than suggest this sustained power, but, one is aware of the lack of amplified sonority, consistent with the means of the organ, which can, without difficulty, build up a single note into a veritable detonation of glorious sound. In fact, all of Bach's organ music is essentially unfitted to the piano. And, in spite of the brilliant transcriptions by Liszt, Tausig, Busoni, Rummel, and others, who, though striving to retain the generic elements of grandeur, to suggest the ineffable, spatial-like beauty of the music, these are artistic failures.

The *Chromatic Fantasy and Fugue* is, as a tonal document, unique among Bach's numerous organ compositions. It is perhaps the ultimate point to which the

master attained in the development and perfection of organ technique. Musically, too, it is unusual, and, it is not a matter of astonishment, that philosophers, historians, and writers on aesthetics should have found in this—as in so many of his other works—the substance of ideas and conceptions which they have interpreted in terms of world-ideology. We accept, adequately enough, the conclusions—theoretical or musicological—of Bach's music suggested by musicians and technicians, for they would, of necessity, interpret his art in the language of musical perception.

But, when scholars like Spengler, Otto Rank, Heinrich Sitte, Worringer, and others, find in Bach's music elements attributable to philosophy, we are then forced to think of the music as being more than music; that is, more than the consideration of its form, its counterpoint, or its dynamics of creation. Music like this is related to an ideology which includes all facts of spiritual endeavor.

For instance, Heinrich Sitte, the Innsbruck archeologist, has demonstrated in his synthetic essay on Bach's *Chromatic Fantasia and Fugue* (No. 5 of the manuscript series, *Preussische Jahrbuecher*, Berlin, 1921) that "its thematic content contains the Parthenon frieze, Giotto's frescoes in the Scrovegni Chapel, Dante's *Divine Comedy*, Beethoven's *Nine Symphony*, and Goethe's *Faust*. All these works, therefore, although uttered in different languages, are really all the time one and the same composition." Sitte's discovery that Bach set his own family name to music in this fugue is another striking example of the inseparable unity of form and content of a work of art. The fugue is not only by Bach; it is Bach, the whole Bach, as man and as triumphant artist. (Otto Rank). "Out of the double cry of anguish; B (flat)-A-C-H-(B

(Continued on Page 93)

## THE RECORD AS SPOKESMAN

(Continued from Page 70)

'Around the devisers of new values revolveth the world:— invisibly it revolveth. But around the actors revolve the people and the glory. (*Translated into terms of practice, the mere fiddler makes more money out of a great concerto than the composer can hope to make out of it in the whole of his life*). Such is the course of things.

'Spirit, hath the actor, but little conscience of the spirit. He believeth always in that wherewith he maketh believe most strongly — in *himself*. (*Thus it comes about that a famous German conductor could demand recently that the canopy that hides the conductor at Bayreuth, so that the audience may concentrate wholly on the drama, should be removed, so that the audience could see HIM.*)

"If ever Zarathustra returns to earth with his eagle and his serpent, one of our leading newspapers could do much worse than make him its musical critic.

"On one point I am afraid I must disappoint my eager correspondents. Several of them . . . ask me if I will make out a list of gramophone records that I can recommend as virtually the real thing. With the rarest of exceptions, each reading I have come across suffers at some point or other from the super-imposition of the conductor's ideas and personality upon those of the composer.

"Only one set of records can I recommend, *en masse*, from the point of view of interpretation . . . I refer to the records of Elgar's works conducted by Elgar himself. In these we have, for the first and only time in the history of music, a composer shown forth consistently as he knew himself to be. There is henceforth no excuse for any conductor mutilating and misrepresenting Elgar's works in accordance with *his* notions of what the creator of it meant by it. He can, of course, if he is himself a man of genius in his own line, and has a perfect orchestral instrument to play upon, see to it that the performance attains the maximum of sensuous beauty and technical excellence. But as far as, in the process of doing this, he makes Elgar say what Elgar never intended to say, he is wrong; and in these records we have, to our great good luck, an infallible guide to Elgar's meaning.

"It is sometimes said . . . that most conductors are better in new works than in the old, because they are as yet not familiar enough with the new to have scope for playing their unusual pranks of interpretation with them. A conductor faced with a classical symphony that is now part of the universal routine is driven by many forces to hanky-panky with it. In the first place, since he can rarely express anything but himself — he 'talks about himself a propos of Beethoven or Brahms or Wagner' — the work inevitably takes on, for good or evil, the color of his own personality; and that personality . . . may be widely different from that of the composer, indeed fundamentally alien to it.

"In the second place, his only chance of keeping his own end up among his competitors is by making *his* 'reading' different from that of the others. When a certain German conductor suggested the *Beethoven No. 5* for his concert in London and the Committee gently pointed out to him that the *No. 5* had been given quite frequently here in recent years, his sublime reply was 'Ah, but they haven't heard MY *No. 5*!' With all respect, what we musicians want to hear is not Herr Schmidt's or Dr. Rosenheim's *No. 5*, but Beethoven's *No. 5*.

"I have at home a set of records, very good on the whole, of a modern symphony in which the conductor has ruined the work by a long final slowing-down that is not marked in the score. HE, of course, knew better than the composer how the music

ought to say its last word to us . . . . Unsatisfactory as many of the gramophone records have been until now it is none the less true that a library of really trustworthy records of the masterpieces, old and new, could and ought to be created . . . . The gramophone companies, could they only see it, have before them the possibility of making the new world of music their own, not only to their own advantage but to that of the musical community".

Surely, the case in favor of more composer-supervised, or composer-performed recordings could not have been better stated.

## 5.

ONE of the most important and interesting moves in the right direction was initiated a few years ago by the Pathé Company of France in a series of orchestral recordings by noted living French composers conducted by themselves. Not only were the works excellently recorded but a special feature was added which increased their historical value immeasurably. At the end of each recording the composer spoke a few words in explanation of his work and the circumstances of its composition. In this remarkable series were represented such names as d'Indy, Bruneau, Schmitt, Roussel, Widor, and Inghelbrecht. Most of these discs are still available.

On the whole, the French recording companies have been most far-sighted in the choice of their recordings and recording artists. Not only have they contributed the greatest number of records of music by the composers themselves, but they have extended their activities into other fields by recording some decidedly interesting scenes from French dramas, both classic and modern, by living, well known actors. And to all this they have also added readings of their best poetry by the poets. France's future generations will lack no examples of her past art!

These are examples which could be emulated by other countries to their own advantage, to the satisfaction of music lovers and lovers of art in general, and to the benefit of history and posterity. It is a system which should be encouraged by all. It should be the rule rather than the exception.

## LAGRIME d'AMANTE AL SEPOLCRO d'AMATA

(Continued from Page 74)

### 4.

O Sainted nymph receive her—O nymph  
in the lap of heaven,  
Thou I look to—for widowed is the earth,  
And sad the woodlands, and filled with  
tears the streams.  
Fair dryads and fair nymphs of saddened  
Glaucō  
Retell to all his sorrow, and o'er this tomb  
Sing of the love he's treasured in his  
bosom.

### 5.

O hair of gold, O gentle snow-white bosom,  
O pallid lily hand, I envy heaven  
That took your soul. Though thou'rt locked  
in this blind tomb,  
Who there doth hide thee? Only poor  
earth!

Thou flower of beauty! Thou sun of  
Glaucō!

Ah muses here o'erflow his tears!

### 6.

Then O lovers release a sea of tears,  
For do they not illumine the noble heart  
Of this cold stone? Here the afflicted  
Glaucō  
Acclaims his Corinna to the sea and  
heaven,  
Telling the winds each hour, telling the  
earth,  
O Death! O Tomb!

Words must give way to weeping, beloved  
heart.

May heaven give peace to thee, and to  
thy Glaucō

Who asks it by thy sacred tomb and earth.

# Record Notes and Reviews

Reviewers in this issue: A. P. DEWEESE, WILLIAM KOZLENKO, PHILIP MILLER  
AND PETER HUGH REED

## ORCHESTRAL

BEETHOVEN: *Symphony No. Three in E Flat, Opus 55, (Eroica)*; played by London Philharmonic Orchestra, direction Serge Koussevitzky. Victor set No. M263, six discs, price \$12.00.

THE *Eroica* gives us an insight into Beethoven as hero worshipper. What a giant he was! He did not grovel or kneel to his hero but instead stood up shoulder to shoulder to him, and sang his praises with fine masculine assurance. With Beethoven, this work was the musical apostrophe of a man whom he visualized as the liberator of mankind. We can only guess how tremendously shaken his faith and belief in mankind must have been when he saw fit to destroy his original dedication to Napoleon, because the "Little Corporal" had elevated himself to Emperor.

The music however had been fully conceived, and although its intended portrait could be hidden it could not be destroyed. Beethoven was wise however to leave a dedication on the work implying his admiration of a hero, for this undeniably helped establish the symphony and bring it closer to the many. The implication of a meaning in or behind such music, no matter how small or fragmentary, does much to endear it to the hearts of the multitudes. The popularity that the *Eroica*, the *Fifth* and the *Ninth* have attained with the greatest number of listeners can be traced, more than in part, to an implied meaning.

As in his *Fifth Symphony*, Beethoven in his *Eroica* does nothing more however than indicate a motive behind the music. It has been veraciously pointed out that he has

no story, no life's history to unfold; and that he merely "presents the most various possible developments of the heroic character—as a soldier, victorious or defeated, as bringer of fulfilment—with imaginative freedom." The symbolism here is important, but any implied program would be a misrepresentation of the composer's true intentions.

A re-recording of Beethoven's *Eroica* at this time is most welcome, not alone because of the new developments in orchestral reproduction but because none of the existent sets of this work are entirely satisfactory. It is doubtful however whether any recorded version of this symphony would ever prove wholly satisfactory, since the phonograph permits us to check up on so many points with greater accuracy. Thus repeated performances, via the phonograph, can nullify an opinion previously formed in the concert hall. The growth of one's reactions to such music in one interpretation varies with different temperaments. It presents a problem in psychology which we can only touch upon here.

Koussevitzky's interpretation of the *Eroica*, in the new recording, is vivid and precise. It is unquestionably the best so far on records, but not the "final word". (Could anyone possibly say the final word on this work?) One of the great musical personalities of our day, Koussevitzky has a tendency to super-impose his own ideas in part on those of the composer. By this statement, we do not mean to lessen or elevate his musical accomplishments, or to take away or add to any credit which may be due him as an interpreter, but instead to help the listener better understand certain phases of his unusual interpretive skill. For example, Koussevitzky has a tendency to slacken and increase the pace of the music and also to over-emphasize detail upon occasion, which fully speaks for

itself otherwise. To him — one might say — all music is, in part, drama. In some cases, his unusual apprehension of a work makes it more vivid and communicative in performance, and in others it acts conversely. In the present instance his excesses, if such they be termed, do not detract from his reading, considered as a whole, for it can be truthfully said he conveys emotion, fine strength and exceptional poise in this performance.

The reproduction in this set is very good and the orchestral quality is high and realistic in a first-rate projection.

—P. H. R.

\* \* \* \*

FALLA: *La Vida Breve* — Introduction and Dance, played by a Symphony Orchestra, direction G. Cloez. Columbia disc, No. 68306-D, price \$1.50.

**M**ANUEL DE FALLA'S *La Vida Breve* (*The Brief Life*) was his first important work. Though it won him a prize in a competition in 1905, the opera was never produced until April 1, 1913, when it was performed at Nice. A year later it found its way to the Opéra Comique in Paris. The first American performance was at the Metropolitan Opera House, New York, March 6, 1925. In the role of Salud, Lucrezia Bori is said to have given one of her finest characterizations, but the work did not prove popular.

The story tells of the fate of the gypsy girl, Salud, who is deserted by her lover, Paco, in favor of a wealthy match. The dances occur in the last act, as Salud watches from without the festivities celebrating the betrothal of Paco and Carmela. The heartbroken girl enters the scene of merriment and accuses her betrayer. Upon his denial she dies.

Trend says of the opera as a whole: "It is rather uncertain in style but the orchestration is extremely effective, and on the stage it succeeds far better than would be imagined from reading the piano-forte score. What particularly gives it life are the interludes of Spanish song and dance and the snatches of melody sung by voices 'off.'" The opera has been accused of deriving from Massenet; of being more French than Spanish in style, though

in the dances the local color is certainly convincing. As in many modern operas, the orchestra plays a prominent part in the development — perhaps too prominent. "Insincerity," says Trend, "is expressed in the manner of Massenet, and faith in manner of folk-song."

Though comparatively few of us have heard the opera, the dances have had a considerable measure of popularity. This is easy to understand, as they are quite thrilling in their growing intensity. In their proper setting, as a background for a dramatic situation, they must be overpowering indeed. There has been a number of orchestral recordings of this music, as well as several in Kreisler's violin transcription. It scarcely seems necessary to investigate the others, as Cloez's performance and the recording could not easily be bettered.

—P. M.

\* \* \* \*

GERMAN: *Henry VIII Dances*; 1—*Morris Dance*; 2—*Shepherd's Dance*; 3—*Torch Dance*; played by the Bournemouth Municipal Orchestra, direction of Sir Dan Godfrey. Columbia disc No. 17045D, price \$1.00.

**M**UCH of Edward German's incidental music to famous English plays has become universally popular, because of its melodic folk-quality, its rhythmic buoyancy and infectious exuberance. The present dances were written in 1892 for a production of Shakespeare's *Henry VIII* at the Lyceum in London. It was our own Richard Mansfield, who, curiously enough, gave Sir Edward German his first real musical opportunity. This was in 1888, when the actor commissioned the composer to write the incidental music for a production of *Richard III*, which Mansfield acted that year in London.

Equally popular in another way is Sir Dan Godfrey, whose long affiliation with the Bournemouth Municipal Orchestra came to an end this past Fall, with his retirement. It was back in 1897 that Godfrey formed this orchestra, a small ensemble at first which gradually grew into one of England's most valuable musical organizations. Godfrey's program with this now famous orchestra has been for a

whole generation "the most determined effort that has yet been made on behalf of British music," and his yearly Festivals have been outstanding national events. It is particularly fitting that such music as this should represent Sir Dan on records, because as one of his countrymen has said—"he loves it, and has a fine feeling for it." The recording here is good.

—P. H. R.

\* \* \* \*

LISZT: *Mefisto Waltz*, No. 1, played by the London Symphony Orchestra, conducted by Albert Coates. Victor disc, No. 11161, price \$1.50.

THIS first *Mefisto Waltz*, is the second of a pair of tone poems composed by Liszt in 1859-1860, translating into musical terms two episodes from Lenau's book of *Faust* verses. *The Dance at the Village Inn* depicts a rural wedding feast, with much music, dancing, and carousing. Mefisto persuades Faust to join in the merry-making of the crowd. Faust is attracted to a dark-eyed peasant girl, but is bashful to approach her. Mefisto derides him and urges him on, and seizing the fiddle from the hands of the village musician casts a spell by his mysterious, intoxicating playing. The dance develops into an orgy, and in a mad waltz Faust whirls his partner through the room, out to the forest. As the strains of the fiddler become fainter and fainter the nightingale sings her song of love.

This record shows us clearly Liszt's gifts. Masterly instrumentation gradually builds up the ostentatious musical material into a veritable whirlwind of sound and fury which, for the moment at least, satisfies our ears by its sweep and power. The rich sonorities of the full orchestra, contrasted with the beauty of the solo violin, flute, and harp, appeal directly to the aural sense, even though they may not arouse any corresponding emotional or imaginative response. Fortunately the recording is exceptionally brilliant, and we hear to the full the virtuosity of the London band. Mr. Coates exceptional rhythmic sense makes this by far the most successful version of the *Mefisto Waltz* to date on records.

—A. P. D.

MENDELSSOHN: *Overture*—"Calm Sea and Prosperous Voyage" Op. 27, (3 sides), and *Songs without Words*—(1) *Spring Song*, Op. 62, No. 6, and (2) *Spinning Song* (*Bees' Wedding*), Op. 67, No. 4. Played by London Symphony Orchestra, direction Leo Blech. Two Victor discs, Nos. 11452-3, price \$3.00.

IT may seem a little strange that a work as famous as Mendelssohn's *Meeresstille und Glueckliche Fahrt* is not more often played. Its title is so familiar that it comes as a surprise to us that it is not one of the composer's major works. Based on two short poems by Goethe, we have it on the authority of Fanny Mendelssohn that Felix did not write it as a conventional overture with a slow introduction, but as two distinct moods. However radical this may have been in 1828, the effect today is not striking. The Goethe verses also furnished inspiration to Beethoven for a choral work with orchestra, and to Schubert for a short song.

The English title as it is given here (and indeed as it is usually given) does not convey the precise meaning of the German. *Meeresstille* means more than "Calm at Sea"—"Becalmed" expresses it more clearly. The following paraphrase of the poems is quoted from Philip Hale.

"A profound stillness rules in the water, the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs." "The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sigh, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!"

This program is easy enough to follow in the music. Just why the work does not come up to Mendelssohn's best it is difficult to say. Certain effects have been much admired, as the flute calls between the two sections. Various commentators have described these as "the boatswain's whistle", "wind", "dead silence" (!). The

coda, describing "coming into port", was probably thrilling a century ago. Today it is pleasant enough and quite Mendelssohnian, but the composition lacks the distinction of, for example, his best symphonies. Here we are left with no very definite impression. It's pretty, but not important. If the interest of this music is mostly historical, however, it does make a change from the usual repertoire of overtures.

Under Blech's excellent direction the London Symphony Orchestra plays with spirit, and one does not have any feeling of missed opportunities. The recording, too, meets present standards.

No interest, historical or otherwise, attaches to the two *Songs without Words* which fill the odd side. It seems hardly likely that lovers of the *Spring Song* will investigate *Meeresstille*. Only a step or two higher is the *Spinning Song*, also known by the absurd title of *The Bees' Wedding*.

—P. M.

MOUSSORGSKY: *A Night on a Bare Mountain* (Revised by Rimsky-Korsakov) played by the Colonne Symphony Orchestra, direction Paul Paray. One Columbia disc No. 68305-D, price \$1.50.

ONE might take exception to the labeling of this record. The use of the indefinite article gives a wrong impression of the meaning of the music. Though, to be sure, it is universally known as *A Night*, Moussorgsky meant *St. John's Night*, and, which is more serious, the *Bare Mountain* is a very definite one near Kiev, in Southern Russia. Here the Russian Witches' Sabbath is said to have been held. On the night of Ivan Koupalo (Sabatina) the peasants put nettles on the doors and windows of their cottages to drive away the witches. It would be interesting to know what traces of these old superstitions remain in the new Russia.

*Une Nuit sur le Mont-Chaume* was originally intended as music for Megden's drama *The Witch*. It was finished on St. John's Night, June 23, 1867. The music

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underwent a number of revisions, however. When the composite opera *Mlada* was projected, to be composed jointly by Rimsky-Korsakow, Moussorgsky, Borodin and Cui, *St. John's Night* was to have been developed as Moussorgsky's part. The plan was never carried out. Rimsky later wrote *Mlada* alone. Moussorgsky however planned to use the work in his unfinished opera *The Fair at Sorochinsk*. This intention has been followed in performances of the opera: the ballet for which this music was used is remembered as the best thing in the Metropolitan production.

One can hardly do better than quote Rimsky's well-known summary of the program. "Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the God Tchernbog. Glorification of Tchernbog. Black mass. Witches' Sabbath. At the height of the Sabbath there sounds far off the bell of the little church in a village, which scatters the Spirits of Darkness. Daybreak."

The work is particularly interesting, as it shows Moussorgsky, the Russian of the Russians, under foreign influence. While the stamp of the composer's genius is certainly here, we cannot fail to recognize traces of Liszt, Berlioz and the Wagner of *The Flying Dutchman*. Of course the orchestration of Rimsky-Korsakov probably helps along this impression, but the conception of the music is not wholly Russian. We of today do not take this sort of thing as seriously as our grandfathers did, but when given as stirringly as Paray gives it here, the little hair-raiser is well worth hearing. There are other recordings by Cloez (Odeon), Gaubert (Columbia), Coates (Victor), and Wolff (Polydor-Brunswick), but it is extremely doubtful if any of them can equal the present disc.

—P. M.

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MOZART: *Eine kleine Nachtmusik*—Serenade, played by the Minneapolis Symphony Orchestra, direction Eugene Ormandy. One twelve-inch and one ten-inch Victor disc, Nos. 8588 and 1698, price \$3.50.

MOZART'S *Eine kleine Nachtmusik* occupies a peculiar place among his works. A good deal of ink has been used

in the discussion of whether this composition should be classed as a string quartet, a symphony for strings, or a serenade. The last classification seems happiest. A serenade was, of course, originally a piece of music to be sung or played at night outside a lady's window. Lovers who were unable to furnish their own music could hire a small band to do their wooing for them. Usually such an orchestra contained wind instruments, but string bands were also permissible. Later the title was used to denote any occasional music for outdoor evening performance. Any very profound content would be out of place in such a work, but rarely indeed do we find such grace and balance as Mozart put into this music.

It cannot be said that this *Nachtmusik* has been neglected, either on concert programs or on records. Many famous conductors have preserved their interpretations of it, and it has also been recorded as a string quartet. With a choice which includes such leaders as Barbirolli, Blech, Fried, Kleiber, Walter and Weismann, it has not been possible to make direct comparisons. Though some of the earlier versions — notably those of Walter and Fried — may have had greater delicacy and sparkle, it is safe to say that Ormandy has the advantage of the finest recording so far to be issued.

—P. M.

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SCHUBERT: *Symphony No. 8 in B Minor* ("Unfinished") played by the London Symphony Orchestra under the direction of Sir Henry J. Wood. Columbia Set No. 216, three discs, price \$4.50.

SCHUBERT'S *Symphony in B Minor* ("Unfinished") was conceived about 1822. It was, as its title implies, never completed, and lay forgotten until 1865. But, from that day till this it has become one of the most beloved of all orchestral works. That it exerts such a strong appeal upon the emotions of its hearers is easily understood, for, few works possess such heart-felt beauty, such wealth of melody, so simple in line yet so profound in meaning. Here are no pretenses to be scholarly, no effort to achieve some immeasurable glory of intellectual grandeur: here is music—simple yet ecstatic, quiet yet filled with

puissant expressiveness. Genius of the highest order penetrates throughout the entire work, which, from its melancholy opening phrase to its final tragic cry, unfolds like some poetic saga.

The music of Schubert suggests always some quality of song. Even those works written for the orchestra, those great pieces of chamber-music, emanate from a creative source from which song and the feeling of "singing" seem to be the predominant form of expression.

There is gusto in the manner in which Sir Henry Wood interprets this score. Many may feel that he obscures the innate delicacy of the music, which suggests quietude more than it does rapture. Yet, one cannot deny the evidence of dramatic strength, of ecstacy, of exhilaration, which require dynamic stress.

It is true, however, that he has come to the music equipped with the perception of a scholar and the sense of a well integrated musician, rather than with the sensitiveness of a poet, who seeks to express the inner thrall of the music.

As a whole, the recording is excellent, sympathetic in its import and judiciously balanced in sonority and dynamics. It is, of course, the finest reproduction of this work available, which is undoubtedly the reason for its release at this time.

—W. K.

## VIOLIN

SPALDING: *Etchings, Op. 5, for Violin and Piano*, played by Albert Spalding, violin, and Andre Benoist, piano. Three 10-inch records, Victor Set No. 264, price \$5.00.

IT will be apparent that, in these delightful compositions, Albert Spalding is heir to an imagination, vivid and sensitive, which he employs to design compact pictorial images in tone. These pieces are, as a whole, reflections of moods inspired by poetic and, in at least four "etchings", pedestrian, ruminations. As the title of the opus so favorably implies — each tonal picture is a luminous evocation of a particular mood.

Mr. Spalding's violin playing, since it bespeaks of familiarity with concert and radio listeners, needs no extended commendation here. Suffice to say, his tone is sonorous, languid; touching, frequently, the periphery of brilliance. In brief, it is sensitive playing, suggesting no manual effort or emotional agitation, and, as such, consistent with the feeling of these ingratiating "pictures."

Mr. Andre Benoist, distinguished for his musically fine accompaniments, is an able and sympathetic assistant, playing the piano in his usual dignified manner.

—W. K.

## PIANO

BACH: *Partita in B Flat*. Played by Harold Samuel. Two Victor discs, Nos. 11483-4, price \$3.00.

FOR some reason Bach produced in sixes.

There are six *English Suites*, six *French Suites* and six *Partitas* for the piano. The formal difference between these *Suites* and *Partitas* is not a very important one, but it does help to classify them. The present *Partita* is No. One. It has one other complete recording by Blanche Selva, on two imported Columbia records. Various movements are also available played by Gieseking, Grainger and John Hunt. Samuel has also recorded the *Second Partita*, in *C Minor*, for Columbia. None of the other four has been done in complete form.

All who possess the *C Minor Partita* recording will want this one. As music it is gentler and less elaborate than its companion. There is nothing so gorgeously rich as the *Sinfonia* to No. Two. However, the work has infinite grace and charm. Particularly delightful are the *Prelude* and *Courante*. The first *Minuet* might have escaped from the *Goldberg Variations*, and the *Gigue* is charmingly quiet, with its Scarlattian cross-hand effects — quite unusual in Bach and a striking end for the *Suite*.

Samuel celebrated this Bach anniversary year by giving a "Bach Week" in New York. In as many days he presented six different programs of the piano works of

the Master. It is not unlikely that the interest he aroused has led to the American pressing of these records. In any case they are a worthy addition to the Victor catalog. There is something rather paradoxical about the artist. He is a personality in the musical world today because of his impersonality. Without lacking either temperament or technic, he is content simply to let the music speak for itself. There must be a great many who have come to know Bach through Samuel's modest and self-effacing playing. Truly, many of our most celebrated musicians can learn a lesson from him. Furthermore his lucid and joyous playing is particularly well adapted to reproduction. The recording here, to be sure, is far from new — quite early electric in fact — but it is extremely clear. The piano tone, while hardly very realistic, is nonetheless a pleasant sound. It is a pity that Samuel is not now engaged to record the other four Partitas. With recent improvements in recording a greater naturalness could be added to the many virtues of this set.

—P. M.

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**WAGNER - SCHELLING:** *Tristan and Isolde—Prelude*. Piano solo, played by Ignace Jan Paderewski. One Victor disc, No. 7324, price \$2.00.

ANY record by Paderewski is an event. Here he plays in the grand old manner. Styles in pianism have changed since the heyday of the great Pole, and only a few of the older pianists carry on the traditions handed down from such giants as Liszt and Rubinstein. Some of us may prefer the subtler and more delicate playing of younger men, but we can hardly deny that there is something glorious in the sweep of Paderewski's interpretations. Perhaps it is the personality of the man which makes the greatest appeal. In any case, he commands our respect and admiration.

If Paderewski's playing is of the school of Liszt, so is the present transcription. It seems a little odd, in the 20th Century, to think of arranging the *Tristan Prelude* for the piano. Music so seething with passion, so definitely orchestral in texture seems

strangely unsuited to this medium. Schelling has fortunately added little more than pianistic style to Wagner's original. There is, to be sure, a Lisztian cadenza at the climax, but for the most part the music has simply been filled out. As has been said, it is magnificently played. The recording, though not of the newest, is quite clear and sonorous. Additional interest is lent by the fact that Ernest Schelling was a pupil of Paderewski.

—P. M.

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## VOCAL

**MOZART:** *Zauberfloete, In diesen heil'gen Hallen*, and **VERDI:** *Simon Boccanegra, Il lacerato spirito*, sung by Alexander Kipnis, with the Berlin State Opera Orchestra, conducted by Erich Orthmann. Victor disc, No. 3684, price \$2.00.

**S**ELDOM does the reviewer find a vocal record so deserving of the unqualified and unstinted praise that can be rightly bestowed on this present disc. Every lover of good music and great singing should own it.

The first selection, *Within these sacred Halls*, is one of the two great bass arias in *The Magic Flute*, and one of the noblest arias in German opera. It requires just the dignity, restraint, and simplicity that Kipnis discloses. His voice is sonorous throughout, even in the last phrase of the second verse, which is one of the lowest musical phrases that an operatic bass is ever required to sing. The tempo, a trifle faster than it is usually taken, keeps the music from dragging.

On the other side we have a relatively unfamiliar Italian aria, preceded by an expressive recitative. The opera, *Simon Boccanegra* is a product of Verdi's middle period, and was written shortly after *Il Trovatore* and *La Traviata*. Although it failed to become popular, Verdi cherished it, and twenty years later, with Boito's help, revised it. This version served as a vehicle for Lawrence Tibbett at the Metropolitan Opera House in the season of 1932. Our aria is sung in the Prologue by the grief-stricken father, unwilling to be reconciled to his daughter Maria's seducer, Simon, the pirate, who is just about to be

elected Doge of Genoa. Kipnis's voice is tender in the grief-laden passages, and steady and proud in the more defiant lines of the text; it blends well with the contrasting women's and men's choruses and the orchestra.

Luckily, the undistorted recording does superb justice to the magnificent singer and his accompanying artists.

—A. P. D.

\* \* \* \*

**GOUNOD: *Faust—Prison Scene: Trio and Apotheosis***, with Maris Beaujon, soprano; Georges Thill, tenor, and Fred Bordon, bass; and, *Death of Valentine*, sung by M. Cambon, both with the Chorus and Orchestra of the Paris Opera, under the direction of Philippe Gaubert. Columbia disc, 9091-M, price \$1.50.

**THIS** record presents good, routined performances of excerpts of *Faust* just as they would be heard regularly in the opera's natural habitat, the Paris Opera. The voices are individually competent, the chorus unobtrusive, the orchestra above

the average, and the style traditional. In the concerted part of the *Trio* the over lusty singing mars the blending of voices, and the recording is somewhat metallic. Record collectors fortunate enough to have the old Farrar-Caruso-Journet disc, with those three extraordinarily beautiful voices and magnificent ensemble work (a recording which surely should be revitalized), will not find modern recording a sufficient compensation to make this new disc a satisfactory substitute for the vocal beauty of their long cherished "old" recording—however, those who do not like acoustic recordings will probably find this one most satisfactory.

—A. P. D.

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**ROMBERG: *Gems from Romberg Operettas***, presented by Nathaniel Shilkret and the Victor Light Opera Company. Victor set, C25, five discs, price \$7.50.

**NOW** that hot summer weather is here many of us are quite ready for a light musical fare, and Victor, mindful of our needs, has prepared an album of popular

## New Victor Records

***Gems from Romberg Operettas*.....**  
*Maytime, New Moon, Student Prince,*  
*Desert Song, My Maryland*

Nathaniel Shilkret—Salon Symphony Orchestra, Soloists, and Chorus

***Etchings* (Spalding, Op. 5).....**

Albert Spalding — André Benoist

***Eine kleine Nachtmusik* (Mozart).....**

Ormandy — Minneapolis Symphony Orchestra

***Chromatic Fantasy and Fugue* (Bach).....**

Edwin Fischer

***Simon Boccanegra* (Verdi).....**  
*(Il lacerato spirito)*

Alexander Kipnis

***Concerto in A Major* (Mozart K 219).....**

Heifetz — Barbirolli — London Philharmonic Orchestra



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operetta selections. Sigmund Romberg's scores are known to everyone through their long metropolitan runs and touring company circuits, and constant repetition on the radio. Summer homes and camps all over the country will be enlivened by this cheerful music, and it will be a wise and welcome guest who brings these records as a gift to his hostess.

Each of the five records has a medley of the high spots from a single operetta, and the works chosen are *Blossom Time*, *The New Moon*, *The Desert Song*, *The Student Prince*, and *My Maryland*. The arrangements are generally neatly made to effect a pleasing continuity, and seldom sound "patchy". The colorful orchestration and the lively playing of Shilkret's band sustains our interest.

The singers are new phonograph personalities, and uniformly sing with an appealing youthful freshness. Evidently on their mettle, they reveal enthusiastic ambitions and creditable attainments. Helen Marshall, soprano, has been heard in New York operatic performances at the Juilliard School, and last summer in a delightful revival of *The Beggar's Opera*. Helen Oelheim, contralto, has sung with the American Opera Company, and in Stadium concerts with the New York Philharmonic Symphony, and is engaged for the coming season at the Metropolitan Opera. (Her singing of "*Lover Come Back to Me*" will please you greatly). Rose Stevens won exceptional praise for her opulently sung *Orpheus* with the Juilliard School this past spring. The tenors in this set are Morton Bowe and Fred Kuhnly, and the baritones, Tom Thomas and Milton Watson. The assisting chorus, in such selections as the *Drinking Song* from *The Student Prince*, lacks sufficient volume to be impressive.

—A. P. D.

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STRAUSS, Johann (The Younger): *Morning Papers—Waltz*, sung by the British Broadcasting Corporation Chorus, with Orchestra, under the direction of Stanford Robinson. Ten-inch Columbia disc, 4104-M, price \$1.00.

**T**HIS little disc does not require much comment. *Morgenblaetter*, Opus 279, is a typical Strauss Waltz, which is its own

recommendation. The chorus sings with instrumental precision, with exceptionally neat attack. The full-voiced choirs unite smoothly. The English text, said by the label to be by D. M. Craig, is indistinguishable. The rhythm is straight-forward three-four, not with the Viennese lilt which is achieved by a slightly syncopated anticipation of the second beat. The recording is clear.

—A. P. D.

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STRAUSS, Richard: *Salome, Final Scene*; sung by Marjorie Lawrence with Pasdeloup Orchestra, direction of Piero Coppola. Victor discs, Nos. 3682-83, price \$2.00 each.

**H**ERE, we have the entire final scene from Strauss' opera *Salome*, except for Herod's horrified utterances. The recording begins on page 181 of the vocal score, at that grotesque moment, when—

*"The huge black arm of the executioner comes forth from the cistern, bearing on a silver shield the head of Jokannan."*

— and, Salome seizes the severed head of the Prophet, and begins her famous libidinous and "insensate rhapsodizing" over it.

This final scene, musically the most effective in the entire opera, has been recorded in part before. That recording, however, which dates back five years, does not reproduce the orchestral eloquence or the intensity of the singer as vividly or as sentimentally as this new one. Hence, we welcome this as an important and major contribution to the phonograph library.

Marjorie Lawrence, who sings this new and more complete recording, is a valued member of the famous Paris Opera. She is a dramatic soprano of remarkable attainments. Although, an Australian by birth, she is said to have studied in Paris and to have made her operatic debut there. Her feeling and conception of the role of *Salome*, judged from these recordings, would show her to be an interpretive artist of a very high order.

Strauss of course conceived the music of his opera *Salome* to a German version

of the original French text by Oscar Wilde. The opera, however, has been successfully presented in French as well as in German, and in our estimation proves equally effective in either tongue, even though it entails certain very definite alterations in the vocal line. There are many people who profess that *Salome* is better sung in the French language. This being, however, a distinctly disputable viewpoint, which has largely emanated from those who first heard and thereafter unqualifyingly endorsed Mary Garden's provocative performance of the role, which was sung in French, we see no reason to stress it here.

The opera *Salome* has had an interesting and eventful history. When it was first produced in the opening decade of the present century, it incited no end of moral indignation. The final scene at that time was termed one of the most infamous things in all music. So strenuously did the opera patrons in fact rebel at its initial performance at the Metropolitan in January, 1907, that it was soon thereafter taken off, and not presented in that institution until twenty-five years later. Mary Garden sang the role for Hammerstein in 1909 and 1910, and revived it with the Chicago Opera Company a dozen years later, at which time very little adverse comment was directed against the performance.

Today, one hardly hears any great outbursts of displeasure against *Salome's* eroticism. Apparently the modern generation have grown shock-proof or, as Lawrence Gilman has said, "they realize, as their parents did not, that 'Wilde and Strauss have simply drawn an erotic and half demented Oriental woman as they imagine she might have been; that they do not recommend her, but merely present her as a specimen of what human nature can be like under certain circumstances.'"

After *Salome* seizes the head of the Prophet, she starts her famous rhapsodizing in a neurotic frenzy half-way between anger and elation (first part of the recording):

"Ah, thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well! I will kiss it now . . ." And then, about an inch from the end of the first part of the recording, in a less frenzied manner, she sings:

"—But wherefore dost thou not look at me, Jokanaan? Thine eyes that were so terrible, so full of rage and scorn, are shut now . . ." And then, about an inch from the beginning of part two: "Well, I still live, but thou art dead, and they head belongs to me. I can do with it what I will . . ."

Part three of the recording begins on page 193, with *Salome's* desecrating words:

"Ah! Wherefore didst thou not look at me, Jokanaan? . . . Well, thou hast seen they God, Jokanaan, but me, me, thou didst never see . . ." and ends with her assertion that "the mystery of love is greater than the mystery of death."

The fourth part of the recording begins after Herod has voiced his horrified displeasure of *Salome* to Herodias, who professes that she is well pleased with her daughter. (This is omitted in the recording).

*"The slaves put out the torches. The stars disappear. A great cloud crosses the moon and conceals it completely. The stage becomes quite dark. Herod begins to climb the staircase."*

Faintly the voice of *Salome* is heard: "Ah! I have kissed thy mouth, Jokanaan." "A final burst of erotic rapture in the music," and then as a ray of moonlight discloses *Salome* to Herod's frightened and horrified gaze, he turns and cries loudly to his soldiers — "Kill that woman." The last ten bars of the score realistically depict the soldiers crushing *Salome* beneath their shields. It is pity that those responsible for the recording did not see fit to have a tenor sing Herod's last phrase, for it makes those last bars, which are played in the recording, so much more forceful and telling.

The performance of this scene in the recording is accomplished in a remarkable manner. Miss Lawrence does not overstress *Salome's* eroticism. She catches and conveys the fanatical emotion of the music and the text without distortion, and wisely leaves much to the listener's imagination. Coppola gives her a rich and

colorful orchestral background, where it is needed, and in the subdued passages expresses the "quiet poignancy" in a most effective manner. One might have wished for a little more rehearsal for this music, for in spots the orchestra is not as accurate as it might be, but on the whole, we must admit the recording to be a most successful one.

—P. H. R.

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**HANDEL:** *Angels Ever Bright and Fair*, sung by Emma Albani; and **BEMBERG:** *Les Anges Pleurent*, sung by Nellie Melba. Ten inch disc, issued and distributed by the International Record Collectors' Club, Bridgeport, Conn. Price \$2.50.

**EMMA ALBANI** (1852-1930) was one of the greatest dramatic sopranos of all times. She was born near Montreal of a French Canadian family named Lajeunesse, but adopted the stage-name of Albani upon making her debut in Italy in 1870. Writers of her day contend that "there was no kind of music Albani could not sing." She was an acknowledged mistress of Italian coloratura and of Wagnerian opera, and one of the foremost exponents of oratorio England ever heard. Once within six days, she sang *Lucia* and *Isolde*, and triumphed in both parts. "Sacred music, she interpreted with a spirit of devotion and of exaltation that inspired composers like Gounod, Sullivan and Dvorak to write works especially for her. In German lieder, she was supreme. In folksongs, she invariably excited to a wild enthusiasm the peasants who never failed to hear her in this particular field. She was proficient on the harp and was also a capable pianist."

This recording by Albani seems to be the result of a "rare find," for no matrices exist of any she is said to have made. It is a re-recording from an old disc, and, for this reason, is not as clear as a direct pressing would have been from the original matrix. Albani made this recording in London in 1904 in her fifty-third year, and although it lacks depth and clarity, it nevertheless reveals her superb artistry, and also proves that the critic, who said that she sang this particular selection at

this time and even eight years later "as no young artist could sing it . . . in a voice of beauty and grandeur throbbing with sincerity," did not exaggerate.

The selection by Melba on the reverse side of the disc was also made in London in 1904, when that celebrated singer was in her forty-fifth year. It was one of her favorite concert songs, and is sung here with consummate artistry.

It might be well to point out to our readers that these recordings, being both early acoustical ones, are, like early photographs, only faint reproductions of their subjects. The Albani one however, is a very important one, and deserves to be in every historical collection. —P. H. R.

### Recent European Recordings

- BACH, Arr. Busoni:** *Toccata in C Major*. Arthur Rubinstein. H. M. V. DB 2421-2.
- BEETHOVEN:** *Sonata in G Minor, Opus 5, No. 2, cello and piano*. Piatogorsky and Schnabel. H. M. V. DB 2391-2.
- CHARPENTIER:** *La Vie du Poète*. Padeloup Orchestra with soloists — direction Composer. H. M. V. DB 4966-7-8-9.
- DEBUSSY:** *La Damselle Elue*. Padeloup Orchestra with Women's Choir and Soloists, direction Coppola. H. M. V. DB 4957-8.
- FAURE:** *La Bonne Chanson*. Song Cycle after Verlaine. Suzanne Stappen Orchestra, direction Coppola. H. M. V. K 7327—7368—7458-9-60.
- FAURE:** *L'Horizon Chimérique*. Charles Panzera. H. M. V. DB 4972.
- HANDEL:** *Royal Fireworks Music*. Harty and London Philharmonic Orchestra. Columbia LX 389-90.
- LISZT:** *Rhapsodie Espagnole*. Simon Barer. H. M. V. DB 2375-6.
- MOZART:** *Piano Fantasia in C Minor, K. 396*. Edwin Fischer. H. M. V. DB 2377.
- MOZART:** *Violin Concerto No. 4 in D, K. 218*. Szigeti and London Philharmonic Orchestra, direction Beecham. Columbia LX 387-8-9.
- MOZART:** *Symphony in G Minor, K. 550*. Koussevitzky and London Philharmonic Orchestra. H. M. V. DB 2343-4-5.
- SCHUBERT:** *Symphony No. 7 in C Major*. Boult and B. B. C. Orchestra. H. M. V. DB 2415-16-17-18-19-20.
- VERDI:** *String Quartet in E Minor*. Quartetto di Roma. H. M. V. DB 4427-8-9.
- VIEUXTEMPS:** *Violin Concerto in D, Opus 31*. Heifetz and London Philharmonic Orchestra. H. M. V. DB 2444-5-6.

# In the Popular Vein

By VAN

## VOCAL

AAAA—*Parle—Moi*, and *Prenez Mes Roses*, sung by Lucienne Boyer. Columbia 236-M.

None who heard Mlle. Boyer last season in Continental Varieties is likely to forget *Prenez Mes Roses*, the number in which she enlisted the services of those male members of her audience that found it impossible to resist her supplications to join her on the stage. It is a typical Boyer song and she handles it with all the insinuating charm that has made her the toast of two continents. *Parle—Moi*, written by the composer of the sensationally popular *Parlez—Moi d'Amour*, seems hardly destined to duplicate the triumphs of its progenitor, but it is a quite lovely song that Mlle. Boyer performs with her accustomed magic. Both numbers are provided with the usual discreet string and piano accompaniments.



LUCIENNE BOYER

AAAA—*Si Je N'Écoutais que Mon Cœur*, from the film *Nous Ne Sommes Plus des Enfants*, and *C'est Ton Amour*, from the revue *Parade de France*, sung by Tino Rossi, tenor. Columbia 4102-M.

French popular singers, of either sex, are seldom notable for their vocal prowess. Those who have achieved unusual popularity in the past have generally succeeded in doing so by virtue of purely personal traits. M. Rossi, however, has a voice of characteristically Italian warmth and he sings these current French hits most delightfully. Particularly effective is the former, a haunting tango, which he projects with an intriguing rhythmic sense quite in the tradition of the best tango singer of them all, Carlos Gardel.

AAA—I *Was Taken By Storm*, and *The Little Things You Used to Do*, sung by Helen Morgan. Brunswick 7424.

Perhaps the first of the tearful torch-singers, Miss Morgan is still leagues ahead of her more recently popular competitors. A mistress of delicate sentiment, she never makes the mistake of crossing the line which exists between this quality and that of maudlin sentimentality. Therefore her continued success with the general public is eloquent testimony to the willingness of the much-maligned general public to pick and choose,—if it has the chance.

\* \* \* \*

AAA—*Lovely To Look At*, and *When I Grow Too Old to Dream*, sung by Irene Dunne, with orchestra under the direction of Nathaniel Shilkret. Brunswick 7420.

In a voice and manner somewhat remindful of Grace Moore, Miss Dunne, one of the more delightful cinematic figures of the moment, is surprisingly effective in these two outstanding film song-hits of the past year. One had never expected to see Mr. Shilkret's name on any label but Victor, but here it is, big as life, which is as vivid an example of the upheavals which may occur in the record business as any we can think of.

## BALLROOM DANCE

AAAA—*Carefree*, and *A Mile a Minute*. Johnny Green and his Orchestra. Brunswick 7441.

*Carefree* will be instantly recognized as the signature employed by Andre Kostalanetz the season before last on his Chesterfield program. A luscious waltz tune, of quasi-symphonic proportions, it could not safely be entrusted to the average band, but Green, of course, is ideally equipped for an assignment of this sort and does an elegant job of it, retaining its concert flavor while avoiding what must have been an irresistible temptation to over-arrangement. *A Mile a Minute* is the most recent effort of Bernice Petkere, whose *Lullaby of the Leaves* was the song-hit of several seasons ago and who prompted Irving Berlin to term her the most promising song-writing talent he had encountered in years. This promise has not as yet been entirely fulfilled but *A Mile a Minute* is well above the average and Green performs it with vigor.

\* \* \* \*

AAAA—*The Gaucho*, and *Love Song of Tahiti*. Enric Madriguera and his Orchestra. Victor 25046.

Here is as rousing a rumba as you will hear in a month of Sundays. Blazing with color and rhythm, it exceeds, in purely musical interest, anything of its genre that has come to our atten-

tion in recent years. Notable for its use of many stringly effective orchestral devices, some of obvious Stravinskian derivation, but all genuinely interesting, particularly the use of string pizzicati for percussive purposes, this disc demonstrates greater possibilities for development in Madriguera than one had hitherto imagined he possessed.

\* \* \* \*

AAA—*Paris In Spring*, and *Bon Jour Mam'selle*. Ray Noble and his Orchestra. Victor 25040.

Two quite charming, if unoriginal, numbers by Gordon and Revel from the film *Paris In Spring*, both are done in A-1 style by Noble and his increasingly assured American band. They have not yet made a record which gives us much more than a hint of the superb form they display on the air, particularly in such things as their magnificent *Lullaby of Broadway* or *Rhythm Is Our Business*. However, for strictly commercial efforts, these are as good as they come, cunningly devised and beautifully played.

\* \* \* \*

AAA—*When a Gypsy Makes His Violin Cry*, and *Chasing Shadows*. Enric Madriguera and his Orchestra. Victor 25047.

Hungarian gypsy music has an appeal which is apparently timeless and the popularity over the air of Emery Deutsch, gypsy violinist par excellence, is unmistakable evidence of the fact. After the success of his first two vehicles, *Play Fiddle Play*, and *My Gypsy Rhapsody*, one is disposed to predict an equal, if not an even greater, success for this his current effort. It has the genuine *tzigane* flavor and one would not be surprised to learn that it was based upon an authentic folk theme. Madriguera does it in suitable style, with excellent fiddling by an anonymous virtuoso.

\* \* \* \*

AA—*Life Is a Song*, and *My Introduction to Love*. Freddy Martin and his Orchestra. Brunswick 7422.

Fred Ahlert's *Life Is a Song*, a No. 1 hit of this month, is an exceedingly mellow tune that only demands to be played as it is written to be effective. Martin very wisely works along these lines, with no pretentious nonsense in his treatment, and the results are equally easy to listen to or to dance to.

\* \* \* \*

AA—*Flowers for Madame*, and *In the Merry Month of May*. Leo Reisman and his Orchestra. Brunswick 7421.

*Flowers for Madame*, although the product of a trio of Broadway songsmiths, sounds as though it might have popped out of a German film operetta, and Reisman, who always does things with a truly Continental lilt, is therefore thoroughly at home with it. With his quietly effective use of completely conventional orchestral devices, Reisman is always a delight when he sticks to his last and doesn't attempt to outdo Cab Calloway.

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## HOT JAZZ

AAAA—*New Orleans Twist*, and *Nothin' But the Blues*. Gene Gifford and his Orchestra. Victor 25041.

This group, making its recording debut here, has been assembled by Gifford, who was Casa Loma's arranger and responsible for a very large share of that much feted band's success. Both numbers are his own and both are fine, particularly the latter. The band does valiantly and most conspicuous in its success—along with Bud Freeman, tenor, and Dick McDonough, guitar—is Bunny Berigan, who treats us to some of the most prodigious trumpet blowing to be heard since the great Armstrong simultaneously lost his lip and his artistry. On the strength of his work in this disc alone, Berigan deserves inclusion in the hot musicians' Hall of Fame. Don't miss it.

\* \* \* \*

AAAA—*Admiration*, and *Merry-Go-Round*. Duke Ellington and his Orchestra. Brunswick 7440.

Any new Ellington disc is good news, but this one is particularly so, since there has been a far too prolonged recess from Ellington of late, and then there have been highly disturbing rumors of possible disruption, etc. *Admiration*, written by Juan Tizol, his Porto Rican trombonist, is a not too distinguished tune somewhat in Duke's idiom, but Ellington lavishes the same loving care upon it that he would if it were his own offspring. *Merry-Go-Round*, however, is all Ellington and a yard wide. What more need be said? We hope, for a number of reasons, that this is actually a recent recording and not an elderly one that Brunswick has been holding, although the rather hollow studio recording tends against the belief.

\* \* \* \*

AAA—*Hate to Talk About Myself*, and *You're the Cutest One*. Fats Waller and his Rhythm. Victor 25039.

That scamp Waller gets rid of a few more inhibitions in this pair and those who still feel that his most admirable trait is his facility at theivories will find much to delight them here, for there is more and better pianism than we have been privileged to receive from the unctious Fats in a long time. Dick Whiting's *Hate to Talk About Myself* is a particularly cunning tune which Fats brings off in irresistible fashion.

\* \* \* \*

AAA—*Swing Me With Rhythm*, and *Sugar Is Sweet and So Are You*. Louis Prima and his New Orleans Gang. Brunswick 7431.

As predicted by this department last month, Louis Prima and his barbaric jazz are taking the town by storm. His work will not (and can not, possibly) appeal to anyone's finer sensibilities but there is no denying the crude vigor and gusty horse-play of this light-skinned Armstrong. You may have to make some effort to acquire a taste for this raucous stuff, but I believe you'll end up by taking it to your heart.

AAA—*Japanese Sandman, and Always*. Benny Goodman and his Orchestra. Victor 25024.

Smooth-as-silk, restrained performances in these two standards, yet given the incomparably distinguished treatment that Goodman always bestows upon whatever comes to hand. Aside from Goodman's own perpetually amazing clarinet playing, there is particularly fine work on trombone and piano by Messrs. Lacy and Froba, while the ensemble playing, as always, is a thing of beauty and, if I may say so, a joy forever.

\* \* \* \*

AA—*San Sue Strut, and Corrinne Corinna*. Casa Loma Orchestra. Brunswick 7427.

These are re-issues from the old Okeh catalogue and represent the first stages of a then quite obscure band. The disc may well serve as a reminder to Casa Loma fans that the phenomenal popularity of the band has come about through a development and heightening of methods which were their stock in trade as long ago as the date of this disc's original release.

\* \* \* \*

AA—*The Sheik, and Rigamarole*. Willie Bryant and his Orchestra. Victor 25038.

This rather mediocre disc is considerably distinguished by some of the most amazing dance piano work ever to be heard on records. Teddy Wilson is the name and if you have not already made his acquaintance through his work on a variety of recording outfits, now is the time to do so. He is always superb but seldom as good as this. Listen to *The Sheik* and hear how musical and original piano playing can be and still remain rhythmical.

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## BACH'S MUSIC IN RELATION TO PHILOSOPHY

(Continued from Page 77)

natural)," continues Sitte, "there grew an uninterrupted cry of higher and higher triumph: A-B-H-C. And this motive, so unique in origin, he made . . . without any trickery into the boldest fugue which he ever wrote, and which comprises his whole human existence, in joy and in sorrow, as if it were his portrait."

This interesting interpretation may, of course, have little directly to do with the music itself, but, it is one more proof, how fertile is Bach's music, and how manifold are the interpretations of it. Is it not meaningful that men, though without technical musical training, should discover so much thought — ideologically — in Bach's music? This substance of interpretation is, to me, one more sign that all great art is essentially related to philoso-

phy and psychology, and, that an interpretation of a phase of these sciences can without difficulty be applied to an art externally unrelated to them.

## II.

To say that Edwin Fischer attempts to manifest overtly this philosophical content, this ideological substance, would be parrying with a cryptic statement. He is, fundamentally, a musician, a virtuoso, and, as such, he seeks to interpret, technically and psychologically, the formal meaning of the music. One feels in this instance however that Fischer has gone deeper into the music for something: a value almost inexpressible yet significantly present. And, when one listens in a mood coincident with the music itself, one feels that Bach is speaking here of more than objective essentials, that he stresses more than the intricacies of design, and evokes more than great scholarship and inspiration.

It is enough to point out at this juncture that this composition, so valuable as a musical record, attempts in its way—just as every great work of art attempts—to become a spiritual chronicle of a great artist's life. And, that Fischer, as an enthusiastic proselyte, seeks to express the infinite wonderment that Bach himself, as a poet of life, must have felt when he composed it.

\* \* \* \*

The fourth side of the recording is devoted to the *Prelude and Fugue No. 5 in D Major*, (*The Well Tempered Clavichord*), which is played with much sympathy and thoughtfulness. —W. K.

## THE BRITISH MUSICIAN and Musical News

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# Radio Notes

In his String Symphony programs for July, Frank Black will present the following selections:

July 7—*Sinfonietta*, by Graener; *Capriccio Moto Perpetuo*, by Paul Stoeving; *Verklarte Nacht*, by Schoenberg.

July 14—*Three Pieces in C Major*, by Purcell; *Violin Concerto No. 2 in E Major*, by Bach (Josef Knitzer, violinist); *Eine kleine Nachtmusik*, by Mozart; *St. Paul's Suite*, by Holst.

July 21—*Arioso—Introduction to Cantata "Ich steh' mit einem Fuss in Grabe."* by Bach; *Prelude and Fugue in D Minor*, by Moszkowski; *Serenade—In the Far East*, by Bantock; *Prolog (No. One of Hymnische Stunden)*, by Baussnern.

July 28—*Suite for String Orchestra*, by J. S. Bach, arr. Bachrich; *Romance and Intermezzi*, by Schumann; *Sinfonietta*, by Larsson; *Roumanian Dances*, by Bartok, arr. Willner.

Under the dates given, in the programs of the Music Guild, the following selections will be played:

July 9—Beethoven: *String Quartet Opus 59, No. 3*; Dvorak: *Piano Quintet in A Major*, (Gordon String Quartet and Felix Fox).

July 11—Schumann: *Piano Quintet, Opus 44*, (NBC String Quartet assisted by Frank Black; Schumann: *Waldescenen* (Arr. by Black for String Quartet).

July 13—A program of works by Antonio Lora, the Italian-American composer (Artists—Helen Berlin, violin; Edna Weese, soprano, and the composer, piano).

July 15—Beethoven: *String Quartet Opus 18, No. 1*; Brahms: *Trio in C Major, Opus 87*. (Artists—Musical Art Quartet and Josef Honti).

July 20—A program of works by Aurelio Giorni. (Artists—the composer, piano; Max Hollander, violin; Charles Krane, cello).

The first of two broadcasts from the famous Salzburg Festival, directly from the Festspielhaus, will be heard on the first of August when a portion of Mozart's *Don Giovanni*, under the direction of Bruno Walter will be broadcast.

A series of concerts by the Los Angeles Philharmonic Orchestra and other prominent West Coast orchestras will be broadcast over the coast-to-coast WABC-Columbia network on Tuesdays and Thursdays, from 12:00 Midnight to 12:30 A. M., EDST, and on Saturdays, from 7:00 to 8:00 P. M., EDST.

The programs of the Los Angeles Philharmonic Orchestra will be directed by Henry Svedrofsky from the Ford Bowl on the grounds of the Cali-

fornia Pacific International Exposition in Balboa Park, San Diego. They form part of a series of symphonic programs being brought to the nationwide radio audience from the exposition during the summer months.

The first nine of a series of sixty-four concerts to be presented in Grant Park, Chicago, by the Chicago Symphony Orchestra and other leading musical organizations beginning Monday, July 1, will be sponsored and financed jointly by the National Broadcasting Company and the Chicago Federation of Musicians.

The concert series, the most ambitious program of free musical entertainment ever presented in Chicago, will include nightly performances from July 1 to Labor Day, September 2, excepting only August 17, when there will be no performance. Of the first nine concerts to be broadcast in part by Chicago stations of the National Broadcasting Company, four will be sent out over NBC networks.

NBC also will broadcast future programs to be sponsored by other organizations. The Chicago Ladies Symphony Orchestra, Armin Hand's Band, Glen Bainum's Band, Bohumir Kryl's Band and other ensembles will be heard in addition to those mentioned. These programs will be varied with the appearance of distinguished vocal soloists.

The first of a series of five concerts by the Chautauqua Symphony Orchestra, under the direction of Albert Stoessel, will be heard over an NBC-WEAF network from 2:30 to 3:30 P. M., EDST, on Sunday, July 21.

The concerts, which will be relayed to NBC networks from the Amphitheater at Lake Chautauqua, N. Y., will bring listeners the performances of some of the world's outstanding symphonic works.

The first program will feature Muriel Kerr as piano soloist, and the second, which will be heard at the same hour over an NBC-WEAF network on Sunday, July 28, will feature Georges Barrere as soloist. The Chautauqua concerts will be broadcast each Sunday during the series over NBC-WEAF networks.

So enthusiastically did NBC audiences receive last season's Cleveland Orchestra broadcasts and so successful were the experiments conducted during the series that the National Broadcasting Company has negotiated another series of ten broadcasts by this noted symphonic ensemble commencing in October, time and network to be announced later.

This series, like last season's, will not be regular subscription concerts played before audiences

but programs played especially for broadcasting. By eliminating audiences not only are these broadcasts rid of those extraneous noises incapable in a concert hall but Conductor Artur Rodzinski is enabled to re-seat his musicians for more realistic and artistic balance of the various orchestral instruments as they are heard through the loudspeaker. This also permits more accurate timing of programs and nicer contrast of program content.

Conductor Rodzinski will include in his programs new and unfamiliar works as well as masterworks of established favor.

Jack Fulton, well-known lyric tenor and dance-band leader, whose orchestra has been featured over a chain of Columbia stations on Mondays through Fridays at 10:30 A. M. during the past five months, has been signed under the exclusive management of the Columbia Artists Bureau. Beginning July 4th, Fulton and his orchestra will begin an extended tour of the Eastern states under Columbia auspices.

A descendant of Robert Fulton, the inventor, Jack Fulton was born in Pittsburgh, Pa., 28 years ago. At the age of 17, young Fulton organized his own band but three years later signed with Paul Whiteman as a trombone player. During the first few years of his engagement with the "King of Jazz," Fulton roomed with Bing Crosby. Impressed with the unusual quality of his roommate's voice, Bing went to Whiteman and induced him to feature Fulton as a tenor vocalist in front of the band instead of confining him to the rear as a trombone player. Fulton's association with Paul Whiteman continued until the fall of 1934 when he decided to step out again on his own and organize a dance orchestra.

Johnny Green, prominent young composer-pianist and conductor of the new CBS Sketchbook program also featuring Christopher Morley, writer, and Virginia Verrill, singer, has added a striking—if not shrill—new touch to his "modern manner." He conducts in rehearsal with a traffic whistle. Eschewing the customary baton-rapping, Johnny blows smartly through his whistle to call the boys to attention or restore them to order. The effect is miraculous.

Johnny has, however, none of the austerity implied by the sound familiar to all who have been told sharply to pull over to the curb. He is a dashing, gay figure who snaps his rehearsal into form with an enthusiastic "All right, boys, we're off!" He knows what he wants and is nice about demanding it. He gets it.

When he is pleased he rarely uses anything but his favorite expression. "But . . . perfect!" he shouts. After a while he dashes into the control room to hear how it comes over while an assistant conducts. Through the window he may be seen to throw a flamboyant kiss, like a French chef indicating the perfection of the roast.

When the program goes on the air Johnny is everywhere at once. He goes from the podium to the piano and to any of three widely separated

microphones. In decisive rhythm passages he conducts by doing a real hotcha strut before the orchestra. His rhythm is infectious. Virginia gets it, although she has aplenty of her own.

When Helen Oelheim, contralto of Captain Henry's Show Boat, heard over an NBC-WEAF network each Thursday at 9:00 p. m., E.D.S.T., signed a contract for the coming season with the Metropolitan Opera Company, she became the only new addition to the roster of prima donnas.

Described by Edward Johnson, general manager of the Metropolitan, as a "promising find," Miss Oelheim enjoys a position on the operatic roll call that includes such names as Rosa Ponselle, Lawrence Tibbett and Lotte Lehmann.

"I never before had been an official member of such brilliant company," Miss Oelheim said, "and the fact is difficult for me to realize. All I am aware of now is the thrill of being listed among such talented artists.

"However, had I failed I would have been disappointed, because I tried hard at the audition."

There was an element of tragedy in Miss Oelheim's tryout for the Metropolitan. She was called for her audition before the late Herbert Witherspoon. The impression her singing made on the manager, she understood, was excellent, but she was to telephone him half an hour later to learn the official outcome. When she called she was told that "Mr. Witherspoon died 15 minutes ago."

A week later, when Johnson was named as successor, his announcement of Metropolitan soloists did not include Miss Oelheim. But in the course of his organizing duties, Johnson was informed of Miss Oelheim's unrecorded audition before his predecessor. He summoned her for a second audition. It resulted in her contract for the coming season.

A native of Buffalo, N. Y., Miss Oelheim studied at the Eastman School of Music in Rochester and later toured with the American Opera Company.

Behind the dramatic effects of the character sketches which Cornelia Otis Skinner presents over an NBC-WJZ network every Sunday night at 9:30 p. m., E.D.S.T., is a combination of many factors to produce these effects.

On the stage Miss Skinner is sparing of the use of costume and economical of gesture, preferring to produce her effects mainly by intonation and careful writing. This same method, which she brought to the air, was well suited to the demands of the microphone too.

In addition to these ingredients, however, there is another used in the radio production of her original sketches. It consists of subtle arrangements of background music to "set" the scene for the actress. The music is designed to lead into the acting and combine with it a single effect for the "seeing ear."

# Our Radio Dial

*Time Indicated is Eastern Daylight Saving Time — Subject to Change*

## SUNDAY

- 8:00 AM—Melody Hour (NBC-WEAF)
- 10:30 AM—Mexican Orchestra (NBC-WEAF)
- 10:30 AM—Brown String Quartet (NBC-WJZ)
- 11:00 AM—American Art Trio (BBS-WOR)
- 11:05 AM—Lucille Manners, soprano (NBC-WJZ)
- 12 Noon—Salt Lake City Choir and Organ (CBS-WABC)
- 12:30 PM—Symphony Orch. Soloists (NBC-WJZ)
- 1:45 PM—Pauline Alpert (BBS-WOR)
- 2:15 PM—Mildred Dilling, harpist (NBC-WJZ)
- 2:30 PM—Chicago a Cappella Choir (NBC-WEAF)
- 2:30 PM—Chatauqua Sym. Orch. (from July 21) (NBC-WEAF)
- 3:00 PM—Barlow's Symphonic Hour (CBS-WABC)
- 4:45 PM—String Quartet (NBC-WJZ)
- 5:45 PM—Heatherton, baritone, and Manners, soprano (NBC-WEAF)
- 8:00 PM—Famous Women Pianists (BBS-WOR)
- 8:00 PM—Frank Black and String Symphony (NBC-WJZ)
- 8:45 PM—Russian Symphony Choir (NBC-WJZ)
- 9:00 PM—"Forward America" — Drama and Music (CBS-WABC)
- 9:45 PM—Kurt Brownell, tenor (NBC-WJZ)

## MONDAY

- 2:30 PM—Music Guild (NBC-WJZ)
- 5:30 PM—Alice in Orchestralia (NBC-WEAF)
- 6:00 PM—U. S. Army Band (NBC-WJZ)
- 6:35 PM—Carol Deis, soprano (NBC-WEAF)
- 7:30 PM—Kurt Brownell, tenor (NBC-WEAF)
- 8:30 PM—July 8 only—Brahms' Chamber Music Festival (NBC-WJZ)
- 8:30 PM—The Voice of Firestone (NBC-WEAF)
- 9:00 PM—Sinclair Minstrels (NBC-WJZ)

## TUESDAY

- 1:00 PM—Walter Ahrens, baritone (BBS-WOR)
- 1:15 PM—Tom Davis, tenor (BBS-WOR)
- 1:30 PM—Music Guild (NBC-WEAF)
- 2:30 PM—Light Opera (NBC-WJZ)
- 3:15 PM—Frank Ricciardi (BBS-WOR)
- 4:30 PM—Ruth Lyon (NBC-WJZ)
- 6:30 PM—Russian Orchestra (CBS-WABC)
- 8:00 PM—Little Sym. Orch. (BBS-WOR)
- 9:00 PM—Ben Bernie's Orch. (NBC-WEAF)
- 9:00 PM—Nina Tarasova, folk songs (CBS-WABC)
- 9:30 PM—Goldman Band Concert (NBC-WJZ)
- 12:00 PM—Los Angeles Phil Orch. (CBS-WABC)

## WEDNESDAY

- 10:15 AM—Florenda Trio (NBC-WJZ)
- 11:00 AM—Piano Recital (NBC-WEAF)

- 1:30 PM—Concert Miniatures (CBS-WABC)
- 2:00 PM—Two Seats in the Balcony, Variety Musicale (NBC-WEAF)
- 5:30 PM—James Wilkinson, baritone (NBC-WEAF)
- 6:30 PM—Concert Orchestra (CBS-WABC)
- 7:15 PM—Nina Tarasova (CBS-WABC)
- 7:15 PM—Victor Young's Orch. (BBS-WOR)
- 9:00 PM—Wallenstein's Sinfonietta (BBS-WOR)
- 9:00 PM—John Charles Thomas (NBC-WJZ)
- 10:30 PM—Frank Black Sym. Orch. (NBC-WJZ)

## THURSDAY

- 11:30 AM—Arthur Lang, baritone (NBC-WEAF)
- 11:30 AM—U. S. Navy Band (NBC-WJZ)
- 2:30 PM—Music Guild (NBC-WJZ)
- 4:45 PM—Walter Preston, baritone (NBC-WJZ)
- 8:00 PM—Opera from Stadium, New York City (BBS-WOR)
- 8:00 PM—Joseph Littau's Concert Orchestra (NBC-WJZ)
- 9:30 PM—Goldman's Band Concert (NBC-WJZ)
- 10:00 PM—Paul Whiteman's Music Hall (NBC-WEAF)
- 12:00 PM—Los Angeles Phil. Orch. (CBS-WABC)

## FRIDAY

- 2:30 PM—Light Opera Co. (NBC-WJZ)
- 5:15 PM—Melodic Moments (CBS-WABC)
- 6:35 PM—Leola Turner, soprano (NBC-WEAF)
- 8:00 PM—Green's Orch., Christopher Morley (CBS-WABC)
- 8:00 PM—Bourdon's Orch., Jessica Dragonette (NBC-WEAF)
- 8:15 PM—Lucille Manners, soprano (NBC-WJZ)
- 10:00 PM—Corinna Mura, Spanish Songstress (BBS-WOR)
- 10:30 PM—Sinfonietta, with Soloists (NBC-WJZ)

## SATURDAY

- 11:30 AM—Gypsy Orchestra (NBC-WEAF)
- 11:45 AM—Whitney Ensemble, Piano and String Quartet (NBC-WJZ)
- 2:30 PM—Brown String Ensemble (NBC-WJZ)
- 3:00 PM—On the Village Green, Barlow and Orchestra (CBS-WABC)
- 3:30 PM—Music Guild (NBC-WEAF)
- 4:15 PM—Carol Deis, soprano (NBC-WEAF)
- 6:35 PM—Alma Kitchell, contralto (NBC-WEAF)
- 7:00 PM—Portland Symphony (CBS-WABC)
- 8:00 PM—Operatic Gems (NBC-WJZ)
- 8:30 PM—Symphony Concert from Stadium, N. Y. C. (BBS-WOR)
- 8:30 PM—Goldman Band Concert (NBC-WJZ)
- 9:00 PM—Howard Barlow, Soloists and Sym. Orch. (CBS-WABC)

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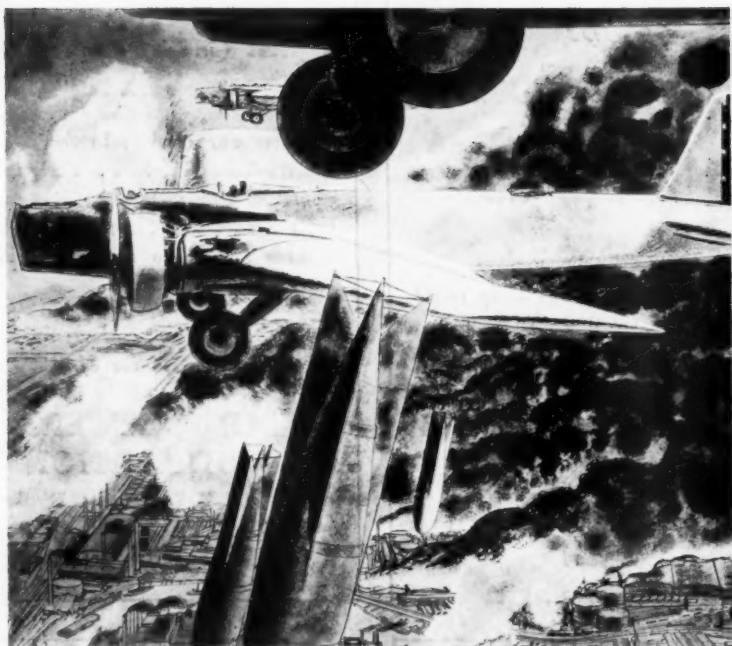
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## DOOMSDAY

**WHAT** if you're too old to fight . . . or if your sons are too young to be drafted . . . when the next war comes?

That they will offer neither comfort nor security.

*All of us will be eligible for ruthless slaughter — babes in arms, and their mothers, and their grandmothers.*

Gas has been invented that need only *touch* your skin to kill horribly — gas with fifty-five times the "spread" of any used in the World War — gas that will find its way 500 feet underground.

Bombing planes with silent motors can be guided from afar by radio. Submarines, with planes aboard, will find no ocean too wide. "Non-combatants" will find distance no comfort nor protection. And so-called "defenses" will be pitifully futile.

Yet the next war will come, surely, if we permit it to come. That is up to us—*all* of us.

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Hysterical protests won't avert another war, any more than will "preparedness."

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